

FERNANDO OBRADORS

CANCIONES CLÁSICAS
ESPAÑOLAS

VOLUMEN IV


PARA CANTO Y PIANO

UME

UNION MUSICAL EDICIONES S.L.



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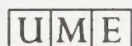
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FERNANDO J. OBRADORS

CANCIONES CLÁSICAS ESPAÑOLES

VOLUMEN IV

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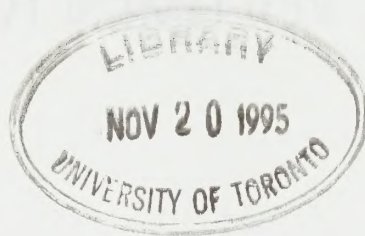


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Nº 1.

TROVA

FERNANDO J. OBRADORS.

Popular extremeña.

Andantino

con sentimiento

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The lyrics "É-cha-me ni-ña bo - ni - ta" are written below. The piano accompaniment (grand staff) features a melody in the right hand with eighth notes and chords, and a bass line in the left hand with half notes. A *pp* (pianissimo) dynamic marking is present.

Second system of musical notation. The vocal line continues with a half note E5, a quarter note F5, a quarter note G5, and a half note A5. The lyrics "lá-grimas en un pa - ñue - lo" are written below. The piano accompaniment continues with a similar texture. A *pp* dynamic marking is present. A triplet of eighth notes is marked with a "3" above it.

Third system of musical notation. The vocal line has a whole rest. The piano accompaniment features a more active melody in the right hand with eighth notes and chords, and a bass line with half notes. A *mf* (mezzo-forte) dynamic marking is present. A measure with a dotted line and a "8" above it indicates an 8-measure rest. A *poco rall.* (poco rallentando) marking is present towards the end of the system.

a tempo

y las lle - varé a Gra - na - da que las en - gar - ce un pla -

a tempo

Allegro

te - ro.

sf *sf sfz* *sf sfz* *sf m.g.*

sf sfz *sfz* *sf sfz* *sfz*

sfz

Tempo I?

sec. *ff* *sec.* *8ff* *mf* *p* 8th notes

cón e - llas quie - ró a - dor -

Tempo I?

nar - me la ta - pa de un guarda - pe - lo.

pp

8

a tempo *rall.* *a tempo*

¡Que el Jue - ves san - to ¡mi

larga *menos*

ni - ña! *rall.* ño lu - ci-ráel Na - za - re - no.

Allegro giocoso

ppp sf

Lento

¡Lá-gri-mas en un pa - ñue - lo!

mf *rápido*

dimin. *pp* *PPPP*

Nº 2.

EL MOLONDRÓN

Popular de Santander.

Allegro non troppo

First system of musical notation. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is marked with an '8' and a '§' symbol. A piano accompaniment is shown below the melody. The tempo is 'Allegro non troppo'. A dynamic marking of 'f' is present. A note in the piano part is marked with a 'p' and the instruction '(como una cajita de música)'.

Second system of musical notation. It continues the melody and piano accompaniment from the first system. The tempo is 'Allegro non troppo'. A dynamic marking of 'f' is present. A note in the piano part is marked with a 'p'.

Third system of musical notation. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is marked with an '8' and a '§' symbol. A piano accompaniment is shown below the melody. The tempo is 'Allegro non troppo'. A dynamic marking of 'f' is present. A note in the piano part is marked with a 'p' and the instruction '(como una cajita de música)'. The lyrics 'Des - de que pa - re -' are written below the melody.

Fourth system of musical notation. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is marked with an '8' and a '§' symbol. A piano accompaniment is shown below the melody. The tempo is 'Allegro non troppo'. A dynamic marking of 'f' is present. A note in the piano part is marked with a 'p'. The lyrics 'vi - no la mo - da, que si, que no, que ¡ay! de los pa -' and '- cen los mo - ci - tos, que si, que no, que ¡ay! pa - lo - mi -' are written below the melody.

1^a 2^a

- ñue-li-tos blan-cos — me — Mo-li - ne-ro, mo-li-ne - ro - a la ho -
 - tas en el cam-po —

ra de maquilar — ten cui - da-do que la rue - da no se te vaya es-ca-par, — no se

te vaya es-ca-par — y te vaya a tia-co-ger — mo-li - ne-ro, mo-li-ne - ro al mo -

rall.

V ten. ten. *a tempo*
p

- ler. — Mo-lon drón, mo - lon - drón, mo-lon - dre - ro — mo-lo, mo-lon-

V *ten.* *a tempo* *sf*

Un poco menos

mf.

drón, mo - lon - drón, mo - lon - dre - ro. Fuí a pedir las mar-zas en cáel mo-li -

mf

p

ne - ro y per-dí las sa - yas y per-dí el pa - ñue - - lo

p

mf

y per-dí las sa - yas y per-dí el pa-ñue-lo, y per-dí o-tra co-sa que a-

mf

Tempo Iº

ten. ten.

ra no re - cuer - do. Mo - lon - drón, mo - lon - drón, mo - lon - dre - - ro.

pp

p

mo-lo, mo-lon - drón, mo-lon - drón, mo-lon - dre - - ro.

dre - - ro, dre - - ro, dre - - ro.

CODA

diminuendo e morendo

ff

(¡ay!)

2ª letra

Toditos los molineros
que si, que no, que ¡ay!
cuando salen del molino
parece que van diciendo
que si, que no, que ¡ay!
de la piedra sale el trigo.

Molinero, molinero
a la hora de maquilar...etc.

Copla: Por hablar de *nochi*
con el molinero
me pegó mi *padri*
mi *madri* y mi *agüelo*

Y hay que ver la carà
que tié el molinero,
y hay que ver las *coces*
que le dió mi "agüelo".

Molondrón,
molondrón,
molondrero.
Molo, molondrón,
molondrón,
molondrero.

Nº 3.

MALAGUEÑA DE "LA MADRUGÁ"

(Murcia)

Lento assai
(♩ = 60)

misterioso
pp

sostenuto

8

8

3

mf

pp

8

8

ppp *ff* *sostenuto*

An - - - tes de

sf *sf* *sf* *quasi guitarra*

con mucha expresion **Più mosso**

que rom - pa el dí - a.

ppp *accelerand* *Red.*

pp dolce *a tempo*

An - tes de que rom - pa el dí - a tempo

p *Red.*

- - - a cuan-do la huerta está en cal - - - ma - - -

accelerando - - - *accelerando* - - -

a tempo *cedendo*

Più mosso (rubatto)

pp *a tempo* *cresc.* - - -

vengo a dar sa-tis-fac-

a tempo *espr.*

f, *pp*

cio - - nes a la que le dí mi al - - -

stacc. *rall.* - -

Più mosso

ma - - -

cedendo

el al-ma y la vi-da mi - - - - -

ten. ten. ten.

pesante

ff

m. iz.

p

pp

affrettando

cedendo

marc.

pp

stacc.

pppp

Red.

Otro cantar popular para la misma malagueña:

A las três justas llegó (2 veces)
 mi cantar hasta tu cama;
 despierta y abrigalo;
 que en mi cantar pone el alma
 peacicos del corazón.

Nº 4.

CANCIÓN DEL CAFÉ DE CHINITAS

Glosa de una canción popular de Málaga

Allegro*molto staccatto*

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and the articulation is 'molto staccatto'. The first measure has a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system introduces a 'marcato' (marked) section with a forte (*f*) dynamic, followed by a 'rubato' section with a piano (*p*) dynamic. The fourth system features a 'rall. molto' (rallentando molto) section with a piano (*p*) dynamic, followed by a 'lento' (slow) section with a fortissimo (*ff*) dynamic, and then a 'rapido' (fast) section with a piano (*p*) dynamic. The fifth system concludes with a 'rubato' section and a fortissimo (*ff*) dynamic, marked 'marcat il basso' (marked, bass). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

p

marcato

f

p

rubato

rall. molto

cresc.

lento

rapido

ff

p

rubato

ff marcato il basso

sfz (sec.)

sfz sec.

En el

poco rall.

Ca - fé de Chi - ni - tas di - jo Pa -
 có - qui-ro el re - ló y di - jo
 dar las cua-tro en la ca - lle se sa - lie

1ª vez 2ª vez

qui - ro a su her - ma - no, En el - qui - ro a su her - ma - no,
 de es - ta ma - ne - ra: Sa - de es - ta ma - ne - ra:
 ron del Ca - fé, Al - ron del Ca - fé,

Soy más va - lien - te que tu, más to -
 Es - te tq - ro ha de mo - rir an - tes
 Ye - ra Pa - qui-ro en la ca - lle un to -

ritmico

Tas sordas
p dulce

Altos

re - ro y más gi - ta - no. Soy más va -
 de las cua - tro y me - dia. Es - te to -
 re - ro de car - tel. ye - ra Pa -

con el oboe

morendo *pp* *ppp* *pp*

lien - te que tú, más to - re - o y más gi -
 roha de mo - rir an - tes de las cua - tro y
 qui - ro en la ca - lle un to - re - ro de car -

ta - no.
 me - dia
 tel.

sf

sfz

sfz

f

sfz secco

p

¡Soy más va -
Es - to di -
Es - to pa -
un poco rubato

1ª y 2ª vez

lien - te que tú!
jo y lo cum - plió!
so en el Ca -

1ª y 2ª vez

3

3

1ª y 2ª vez

al fine para terminar

fé.

rall.

al fine

ff

lent.

ff

A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Piano. The Soprano part is in treble clef, the Alto part is in treble clef, and the Piano part is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of 12 measures. The Soprano part has a melodic line with a slur over measures 1-2, a slur over measures 3-4, and a slur over measures 5-6. The Alto part has a melodic line with a slur over measures 1-2, a slur over measures 3-4, and a slur over measures 5-6. The Piano part has a bass line with a slur over measures 1-2, a slur over measures 3-4, and a slur over measures 5-6. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte) and 'p' (piano).

En el Cáfe!

a tempo

staccatto

p

pp

ppp stacc.

ROMANCE DE LOS PELEGRINITOS

Glosa de una canción popular.

Alegre y vivaz

Ha-cia Ro ma ca -

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with a whole rest for four measures, followed by a half note 'Ha' and a quarter note 'cia' in the fifth measure, then a half note 'Ro' and a quarter note 'ma' in the sixth measure, and finally a half note 'ca' and a quarter rest in the seventh measure. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

mi-nan dos pe-le - gri-nos

The second system of the musical score. The vocal line continues with a half note 'mi' and a quarter note 'nan' in the first measure, followed by a half note 'dos' and a quarter note 'pe' in the second measure, then a half note 'le' and a quarter note 'gri' in the third measure, and finally a half note 'nos' and a quarter rest in the fourth measure. The piano accompaniment continues with the same eighth-note pattern and chords.

a que los ca-seel Pa - pa, ma - mi-ta, por-que son primos,

The third system of the musical score. The vocal line continues with a half note 'a' and a quarter note 'que' in the first measure, followed by a half note 'los' and a quarter note 'ca' in the second measure, then a half note 'seel' and a quarter note 'Pa' in the third measure, and finally a half note 'ma' and a quarter note 'mi' in the fourth measure. The piano accompaniment continues with the same eighth-note pattern and chords.

ni-na bo - ni - ta, por-que son primos ni-na!

rall.

a tempo

Som-bre - ri -

pp

to de hu - le lle - va el mo - - -

zue - lo,

un poco pesante

Som-bre - - - ri - to de hu - le lle - ve el mo - -

m.d. *m.g.*

zue - lo

y la pe - le - gri - ni - ta, ma - mi - ta, de ter - cio - pe - lo, ni - ña bo -

pp

poco rall.

ni - ta, de ter - cio - pe - lo, ni - ña!

m.d. *p*

Andante

Le ha pre-gun - ta-do el Pa-pa co - mo se lla-man, ——— él le di -

ce que Pe-dro ma - mi-ta, ye-lla que A-na, ¡ni - ña! ———

Le ha pre-gun - ta-do el Pa-pa que si han pe - ca-do, ——— ye-lla di -

ce que un be - so, ma-mi-ta, que ella le ha da-do, ¡ni - ña! ———

Tempo I?

Y ha res - pon - di-do el

Pa - pa des - de su cuar-to:

“Ca - sa - te pe - le - - gri - na co - rriendo que él es un san - to,

y hoy no hay pa - re - des de cal y can - to?’ [ni - na!

¡Ah!

molto cresc.

ff

Lento

Lentamente

Las cam-pa-

quasi Codenza

p dulce y sonoro

rall.

pp (como unas cam-

dejar vibrar como en la guitarra

ped.

ped.

nas de Ro-ma ya re-pi - ca - ron,

panas tejanas

mf

rubato

mf

por-que los pe-le - gri-nos ya se ca - sa - ron.

pp *pp* *mf* *rin fz*

Ad. *

Vivace

sfz *p1* *sfz*

Adagio

Un paso entre dos besos hace el ca - mi-no cor-to.

sfz *p* *rall.*


Tempo I?

¡Ni - ño!

pp *ppp* *ppp* *pppp*

seg. m. d. *m. q.*

Ad. *



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